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HIT PARADER

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FROM YOU

LET ME GO LOVER

NO MORE

MAKE YOURSELF
COMFORTABLE

SINCERELY

HEARTS OF STONE

HOCUS POCUS

UNSUSPECTING HEART

THE NAUGHTY LADY OF
SHADY LANE

DANCE CALINDA

FUNNY THING

OUR FUTURE HAS ONLY
BEGUN

DIM DIM THE LIGHTS

TWINKLE TOES

FROM NINE TO FIVE

THE BUTTERSCOTCH MOP

TWO LADIES IN DE SHADE
OF DE BANANA TREE



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TOP TUNES

THAT'S ALL I WANT FROM YOU

M. ROTH

A little love that slowly grows and grows,
Not one that comes and goes
That's all I want from you.
A sunny day, with hopes up to the sky.
A kiss and no goodbye
That's all I want from you.
Don't let me down, oh show me that you care,

Remember when you give
You also get your share.
Don't let me down, I have no time to wait,

Tomorrow might not come,
When dreamers dream too late.
A little love that slowly grows and grows,

Not one that comes and goes,
That's all I want from you.
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LING LING TONG

MABEL GODWIN

I went to Chinatown
Way back in old Hong Kong
To get some Egg Foo Yung
And then I heard a gong.

Ling ting tong tried to sing that song
Called Tie-ess-a mo-cum boo-die-ay,
Tie-esss-a mo-cum boo.
Ling ting tong, he would never be wrong,
Go on and sing your song, a-ling ting tong.

And as I looked around
The lights were going down
And this is what I found
A back in Chinatown.

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FROM NINE TO FIVE

KAY TWOMEY FRED WISE BEN WEISMAN

From nine to five I work beside him
He doesn't seem to know I care
Hear him speak my name so often
And yet he hardly knows I'm there
From nine to five I'm close to heaven
I bring his lunch and light his pipe
This heart of mine is in my fingers
With every letter that I type
Each time I have to order flowers
And send them to his evening date
I just pretend that he is sending them to me

And that he'll call for me at eight
From five to nine I'm only dreaming
But when we meet I come alive
So all I do is count the hours
Until he's mine from nine to five

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(My Baby Don't Love Me) NO MORE

JULIE DE JOHN DUX DE JOHN LEO J. DE JOHN

My baby don't phone no more,
My baby ain't home no more,
My baby don't love me no more.
My baby don't buy me pearls,
He's busy with other girls,
My baby don't love me no more.
I shouldn't have bet him
That I could forget him
Oh, why do I miss him so?
But somehow, I'll find me a baby new,
And maybe I'll pick on you.
You'll hear me knockin' at your door
'Cause my baby don't love me no more!
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DANCE CALINDA

RAY STANLEY

Way down on a lonely bayou there's a woman you must see.
People call her old Calinda, queen of voodoo trickery,
Clap your hands, stamp your feet.
If you find her voo-doo tree,
She will stir her magic kettle, full of mystery!

Oh! dance, Calinda, badoum, badoum.
Dance, Calinda, din sin boum boum.
Dance, Calinda, badoum badoum.
Dance, Calinda, dance.
Clap your hands; stamp your feet.
If you do then perhaps old Calinda will dance,
Badoum, badoum

She can stop a witch or vampire, kill or cure an enemy.
Tell your fortune, charm a lover underneath her balcony,
Clap your hands, stamp your feet. She will find a remedy.
Let her voodoo work some hoodoo for your misery!

When the night wind cools the bayou,
Whistles through the cypress tree,
You can hear the spirit voices singing to her sorcery.

Clap your hands, stamp your feet. Oh, Calinda, hear our plea.
Lead us through the lonely bayou; come and set us free!

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MELODY OF LOVE

TOM GLAZER H. ENGELMANN

Hold me in your arms, dear dream with me
Cradled by your kisses tenderly
While a choir of angels from above
Sings our melody of love.

Heart to heart forever lips entwine
I am yours and you are mine all mine
Heaven wrote the music up above
For our melody of love

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SINCERELY

EUQUA

Sincerely oh yes, sincerely,
'Cause I love you so dearly,
Please say you'll be mine.
Sincerely, oh, you know how I love you,

I'll do anything for you,
Please say you'll be mine.
Oh Lord, won't you tell me why I love that girlie so,
She doesn't want me,
Oh, I'll never, never, never, never
Let her go.
Sincerely, oh, you know how I love you,

I'll do anything for you,
Please say you'll be mine.

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DANCE MR. SNOWMAN DANCE

HUGO PERETTI LUIGI CREATORE

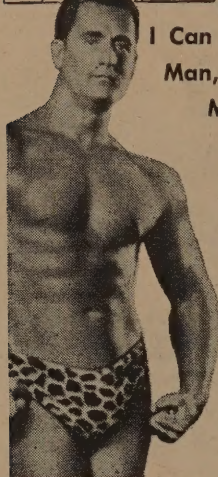
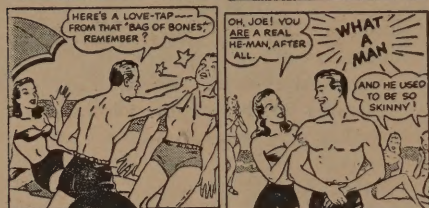
Dance, dance, dance mister snowman,
Dance, dance, dance mister snowman,
Dance, dance, dance mister snowman,
wow!

Slide, slide, slide mister snowman,
Glide, glide, glide mister snowman,
Slide, slide, slide mister snowman,
Dance with me.

The pond is frozen what a night.
Looks like snow, better bundle up tight.

Bring your partner don't be late,
The fun begins at eight.
Mister snowman welcomes you,
Tips his hat saying "how do you do",
Then he steps into the ring
And ev'rybody sings:

Look at that snowman, look at him go
Slidin', glidin' over ice and snow.
Pipe a smokin' as he winks his eye,
What a wonderful guy.
His nose is frozen and he's made of ice,
He looks so funny, but he's oh so nice,
Mister snowman, dressed in white
Dancing through the night.
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EARTHA KITT

South Carolina is a long way from New York City, but in a little girl's dreams it was very close. This special little girl used to day-dream about being a big star with her name in lights and her praises ringing in everybody's ears. Well, the young lady grew up, and she never forgot this dream which soon became a reality. Yes, Miss Eartha Kitt became the woman of her dreams when she became the darling of two continents by way of her sensational singing. Even after attaining all this fame, Eartha still had one big dream to be fulfilled. She wanted to act on Broadway.

Just a few short months ago Eartha got her chance to perform on the Great White Way as she was starred in the Broadway production — "Mrs. Patterson." We can honestly say there is no one in the world who works harder at learning a part than Eartha. She is the absolute epitome of perfection! To her, acting and singing and entertaining are her whole life.

The critics weren't too free with their praises for "Mrs. Patterson," however, although Eartha's acting drew many raves. In other words, it was believed that, even though Miss Kitt's portrayal was very good, the play itself didn't offer too much in the

way of hit material. This did not faze the spunky performer in the least; for she not only had confidence in her acting, but she had the utmost confidence in the play's becoming a success.

After a few weeks, the critics returned to see the play which they had doomed and was still playing on Broadway. This time, they walked away with an entirely new opinion. As one top New York critic said, "It's almost unbelievable; for not only does Miss Kitt top her own performances again and again, but the play seems to have more spark to it. 'Mrs. Patterson' may very well make 'hitdom,' after all, because of the very lovely Miss Eartha Kitt."

And here's the topper to it all . . . Eartha, who is a sensuous woman, portrays the part of a fifteen-year-old girl. Her acting is so realistic that she makes you, the viewer, feel the warmth, the love and sensitivity that the fifteen-year-old feels.

Miss Kitt has proven herself to be a true-blue performer in every sense of the word. Yes, she has finally realized her most burning desire. Now it's not only the Eartha Kitt of song—but of acting, as well.



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on this true or false
quiz about internal sanitary
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THE NAUGHTY LADY OF SHADY LANE

SID TEPPER ROY C. BENNETT
 The naughty lady of Shady Lane
 Has the town in a whirl;
 The naughty lady of Shady Lane,
 Me oh my, oh what a girl.

The naughty lady of Shady Lane
 Has hit the town like a bomb.
 The back fence gossip ain't been this good

Since Mabel ran off with Tom.
 Our town was peaceful and quiet,
 Before she came on the scene;
 The lady has started a riot;
 Disturbin' the suburban routine.

You should see how she carries on
 With her admirers galore,
 She must be giving them quite a thrill,
 The way they flock to her door.
 She throws those come hither glances
 At ev'ry Tom, Dick and Joe,
 When offered some liquid refreshment,
 The lady, never, never says "no"

The things they're trying to pin on her
 Won't hold much water, I'm sure,
 Beneath the powder and fancy lace,
 There beats a heart sweet and pure,
 She just needs someone to change her,
 Then she'll be nice as can be;
 If you're in the neighborhood,
 stranger,

You're welcome to drop in and see

The naughty lady of Shady Lane
 So delightful to hold;
 The naughty lady of Shady Lane,
 She's delectable, quite respectable
 And she's only nine days old.
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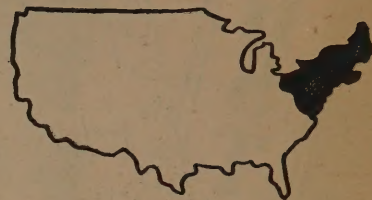
LET ME GO, LOVER!

JENNY LOU CARSON AL HILL
 Oh, let me go, let me go,
 Let me go, lover.
 Let me be, set me free from your spell.

You made me weep, cut me deep,
 I can't sleep, lover.
 I was cursed from the first day I fell.
 You don't want me, but you want me
 To go on wanting you.
 How I pray that you will say
 That we're through.
 Please turn me loose, what's the use,
 Let me go, lover.

Let me go, let me go, let me go!
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EAST

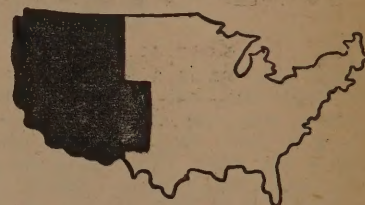


No. 1 THE NAUGHTY LADY OF SHADY LANE



As Sung By
AMES BROTHERS

WEST



No. 1 LET ME GO, LOVER



As Sung By
JOAN WEBER

DYNAMITE

SOUTH

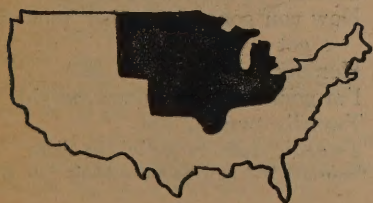


No. 1 MAKE YOURSELF COMFORTABLE



As Sung By
SARAH VAUGHAN

MID-WEST



No. 1 HEARTS OF STONE



As Sung By
FONTANE SISTERS

HIT PARADER'S NATIONAL POP TUNE SURVEY

MAKE YOURSELF COMFORTABLE

BOB MERRILL

Ooh ooh make yourself comf'table
Ooh ooh make yourself comf'table
ooh ooh
(Make yourself comf'table baby)
Ooh ooh make yourself comf'table
(I've got some records here to put you
in the mood)
Ooh ooh make yourself comf'table
(The phone is off the hook so no one
can intrude)
Ooh ooh make yourself comf'table
baby
(I feel romantic and the record
changer's automatic)
Sweetheart we've hurried thru' our
dinner
Hurried thru' the dance
Left before the picture show was thru'
Why did we hurry thru' the dinner
Hurry thru' the dance
To leave some time for this
To hug a hug and kiss a kiss now
Ooh ooh make yourself comf'table
(Take off your shoesies dear and
loosen up your tie)
Ooh ooh make yourself comf'table
(I've got some kisses here let's try
one on for size)
Ooh ooh make yourself comf'table
baby
(I'll turn the lights low while you
make yourself comf'table baby).

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HEARTS OF STONE

EDDY RAY · RUDY JACKSON

Hearts made of stone will never
break,
For the love you have for them,
They just won't take.
You can ask them please,
Please, please, please break,
And all of your love is there to take.
Yes, hearts of stone will cause you
pain,
Although you love them,
They'll stop you just the same.
You can ask them
Please, please, please, please break,
And all of your love is there to take.
But they'll say
No, no, no, no,
No, no, no, no,
No, no, no, no,
No, oh daddy, no.
I thought you knew hearts made of
stone!

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NEW!

DOCTOR'S DEODORANT DISCOVERY*

**SAFELY STOPS ODOR
24 HOURS A DAY!**



**PROVED IN UNDERARM COMPARISON
TESTS MADE BY A DOCTOR**

- Deodorant *without* M-3, tested under one arm, stopped perspiration odor only a few hours.
- New MUM *with* M-3, tested under other arm, stopped odor a full 24 hours.

**New MUM with M-3
won't irritate normal skin
or damage fabrics**

1. *Exclusive deodorant based originally on doctor's discovery, now contains long-lasting M-3 (Hexachlorophene).
2. Stops odor all day long because invisible M-3 *clings* to your skin—keeps on destroying odor bacteria a full 24 hours.
3. Non-irritating to normal skin. Use it daily. *Only* leading deodorant containing no strong chemical astringents—will not block pores.
4. Won't rot or discolor fabrics—certified by American Institute of Laundering.
5. Delicate new fragrance. Creamier texture—New MUM won't dry out in the jar.

NEW MUM®

cream deodorant
with long-lasting
M-3 (HEXACHLOROPHENE)



ANOTHER FINE PRODUCT OF BRISTOL-MYERS

THE MUSIC STAFF

Hi Gang:

We've worked many hours—but had a great deal of fun—collecting all the info for the April HIT PARADER. As a matter of fact, we just about made the deadline.

We were lucky enough to be guests at the Broadway show "Mrs. Patterson," which stars Eartha Kitt, and it sure was a wonderful production! Hasn't that Eartha come a long way in the comparatively short time she's been in stage work? It looks as though talent always wins out. Anyway, we've got some nice shots of Eartha playing the role of a fifteen-year-old girl in the play, along with a story to match.

Then there are those two charming young ladies of song — the De John Sisters — who are riding the crest of the Hit Parade with their sparkling rendition of the jumper, "No More."

We also pay a visit to a swell "guy" — Guy Mitchell, by name. Do you know that Mr. Mitchell is as well-liked overseas as he is here in the good old U.S.A.?

HIT PARADER's "Fan Club Fan Fare" page is back again. The response to this "bit" has been really wonderful, and we can't begin to tell you how happy that makes us feel. Why, some presidents have written us that because of "Fan Club Fan Fare" they are enrolling as many as fifty to a hundred new members per week in their respective clubs! All we can say is please keep those pictures coming our way. Incidentally, we made a slight mistake in the February issue, and here is how. We had a picture of a cute young lady as the president of the Julius LaRosa Fan Club. However, the name we gave the young lady was incorrect. He name is not Shirley Jean Martinson; in fact, Shirley has no LaRosa Fan Club. So, please accept our apologies, Mr. Martinson, Mrs. Martinson and Shirley.

Now it's up to you to pick the most popular male vocalist of 1954. Yep, it's the "Battle Of The Baritones" contest, and your votes alone will decide the winner. So, come on and get behind your vocal favorite. Although we haven't listed all the top male vocalists around, you may vote for whomever you please.

There's a nifty crossword puzzle to be done, and you'll find the answers in the back of the book. We had a pretty rough time trying to work it out, so let's see how you do!

Naturally, the disc jockeys are back this trip with plenty of news. We've also caught snapshots of the stars visiting the jocks, and you'll see these on our "Interviewing The Stars" page. "Juke Box Dynamite" is back, and the rest of the songs are really loaded with power.

Pleasant reading, everyone; we'll see you in the next issue.

TWO LADIES IN DE SHADE OF DE BANANA TREE

TRUMAN CAPOTE HAROLD ARLEN

When you flyin' too high,
Like birds sweepin' de sky,
An' pulse makes you to pause,
The main reason and cause
Two ladies in de shade of de banana tree.

How delectable, desirous they can be,
In de black, black shade of de banana tree.

With lips poutin' to please,
An' eyes rollin' to tease,
The most popular plan designed to
capture man,

Two ladies in de shade of de banana tree.

What a frolickin' spectacle they can be,
In de ice-cold shade of de banana tree.
De nights, they always fair,
Nobody never wear a stitch too much
From here to here,

Or even there to there.
A man's fortunate chile to be born
On this elegant' isle.

You need no wedded wife.
To taste the joys of life.

Look? See? Nice? Agree?

Two ladies in de shade of de banana tree.

This is a sunny shore,
It almost never rain and what's more
We grow gals as sweet as sugar cane.
A man's fortunate chile to be born on
this elegant' isle.

A place of fun and play.
Once here, you're here to stay.

Look? See? Nice? Agree?

Two ladies in de shade of de banana tree.

Laze away de day while de cock-a-too
sings.

Fannin' yo face wid butterfly wings.
Shake to de music dat de streetband
brings.

Fool wid femininity fit fo' kings

Look? See? Nice? Agree?

Two ladies in de shade of de banana tree.

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FUNNY THING

CARL SIGMAN ARTHUR WILLIAMS

Funny thing how the rain-drops
All remind me of tears.

Funny thing how your laughter
Is all that my heart ever hears.

Funny thing how stars have lost their
shine,

How nights never end.

All because your lips are gone from
mine.

No use pretending.

Funny thing how two sweethearts,
With the world at their feet,

All at once are two strangers,
Who just look away when they meet.

Funny thing how I still love you,
Though you said "Good-bye,"

Funny thing, but who's laughing,
Not I.

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UNSUSPECTING HEART

FREDDY JAMES JOE BEAL BOB SINGER
JOE SHANK

Unsuspecting heart, you took advantage
Of my unsuspecting heart,
Why didn't someone warn me at the
very start,

When first we met and love was new?
When you smiled at me,
My heart began to feel the thrill of
ecstasy,

I should have known our love could
never,
Ever be, you took my unsuspecting
heart.

I trusted you, believed your lies,
But fools in love are never wise.
Now that I'm alone, I have no one
That I can call my very own,
My love was meant for only you
Just, you alone,

You broke my unsuspecting heart.

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TWEEDLE DEE

WINFIELD SCOTT

Tweedle tweedle tweedle dee
I'm as happy as can be
Jiminy crickets, jiminy jack,
You make my heart go clickety clack,
Tweedle tweedle tweedle dee.
Tweedle dee tweedle dee dee
Give it up, give it up
Give your love to me.

Tweedle dee tweedle dee dot
Gimmie, gimmie, gimmie
Gimmie give me all the love you got.
Humty um bum bum
Tweedle tweedle tweedle dum.
I'm a lucky so and so.
Hubba hubba honey do,
I'm gonna keep my eyes on you.

Tweedle tweedle tweedle dot
How you gonna keep that honey you
got

Hunkies hunkies pieces bite
I'm gonna see my honey tonight
Tweedle tweedle dot
Tweedle dum tweedle dee dum.

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(I'm Always Hearing) WEDDING BELLS

ROBERT MELLIN HERBERT JARCZYK

I don't think I'm crazy,
My feet are on the ground.
But I'm always hearing wedding bells
Whenever you're around.

When I'm out with people
I try to lend an ear.

But I'm always hearing wedding bells
And wishing you were near.

I never thought I'd fall.

But when I saw how quickly I fell.

And darling that's not all.

Your kiss rang a wedding bell.

If I'm only dreaming

You'll make those dreams come true

On the day I'm hearing wedding bells,
Walking down the aisle with you.

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CAT'S WHISKERS

FRED TIBBOTT / GEORGE REX

Girls call me "cat's whiskers" for me
they fall

I grab 'em grab 'em short and tall

I've got the dough do me so do

And that's the reason why they want
me so

They're crazy just crazy about my style

And want me just all the while

I used to milk the cow I used to run
the plow

But I'm the real "cat's whiskers" clear

"cat's whisker's" now.

Copyright 1954 by Trinity Music Inc.

DON'T GET AROUND MUCH
ANYMORE

BOB RUSSELL / DUKE ELLINGTON

Missed the Saturday dance

Heard they crowded the floor

Couldn't bear it without you

Don't get around much anymore

Thought I'd visit the club

Got as far as the door

They'd have asked me about you

Don't get around much anymore.

Darling I guess my mind's more at ease

But nevertheless

Why stir up memories

Been invited on dates.

Might have gone but what for

Awf'ly diff'rent without you

Don't get around much anymore.

Copyright 1942 by Robbins Music Corp.

THE FINGER OF SUSPICION
POINTS AT YOU

PAUL MANN / AL LEWIS

Someone broke into my heart

And stole a beat or two

The finger of suspicion points at you

Someone took away my sleep

And never left a clue

The finger of suspicion points at you

Just as soon as they can make

The guilty one confess

I knew exactly what I'm gonna do

I'll take and lock his (her) charms

Forever in my arms

And who is bound to be the guilty who

The finger of suspicion points at you.

Copyright 1954 by Pickwick Music Corp.

PARIS LOVES LOVERS

COLE PORTER

Paris loves lovers,

(Capitalistic, characteristic,)

For lovers it's heaven above.

(Sensualistic, they should be atheistic,)

Paris tells lovers

(Imperialistic, impessimistic.)

"Love is supreme, wake up your dream

And make love!"

(That's anticommunistic, militaristic,)

Only in Paris one discovers

The urge to merge with the splurge of

the spring.

(You're optimistic, bourgeois propa-
ganda!)

Paris loves lovers,

(Unrealistic.)

For lovers know that love is ev'rything.

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DRAW ME!

TRY FOR A FREE 2-YEAR ART
SCHOLARSHIP WORTH \$335⁰⁰

Award offered to encourage men and women with talent to train for a career in art.

If you like to draw, sketch, or paint, then enter this competition. There are many openings today for trained artists. Thousands needed by advertising agencies, department stores and other firms.

There's no more satisfying career for anyone with art talent and ambition. You earn your living at work you enjoy—that's important, well paid.

Two-year Art Scholarship is offered by the world's largest home study art school. Founded 40 years ago. Many top artists are graduates of this school.

You're trained by professional artists who've been training other artists for years. You get individual coaching. Step-by-step instruction. You also get a drawing outfit, and illustrated art textbooks, with your course. Forty Master Artists contribute to your training.

Try for this free, 2-year Art Scholarship! Your drawing of this girl could lead you into a fascinating career in art. Only amateurs eligible for this competition.

Draw girl's head 5 inches high. Pen or pencil only. All drawings must be received by March 31, 1955. None returned. Winners notified. Our students not eligible. Mail your drawing today.

ART INSTRUCTION, INC. STUDIO 2825 500 South 4th Street Minneapolis 15, Minnesota

Please enter my attached drawing in your March contest. (Please Print)

Name _____ Age _____

Address _____ Apt. _____ City _____

Zone _____ County _____ State _____

Occupation _____ Phone _____

INTERVIEWING THE STARS



"Big Chief" Norman Wain (L), of WDOK, Cleveland, chats with a guest on his d.j. show. The Chief has top personalities dropping in on numerous occasions



Betty Madigan is all smiles as she listens to a playback of her latest disc



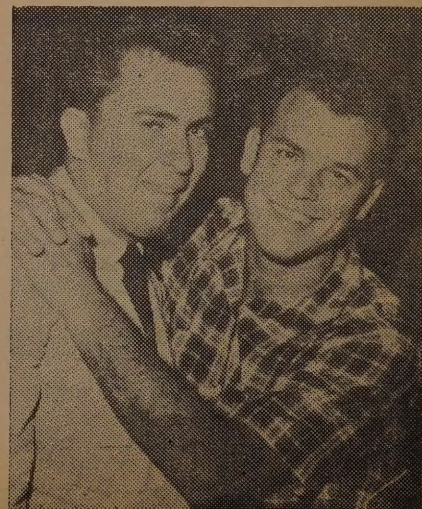
On her way to visit d.j.'s, Joni James is snapped by SONG HITS' cameraman



Popular dee jay Jerry Gaines, of WHAT, Philadelphia, interviews night club and recording favorite Eileen Barton. Eileen's set for a new disking any day now



Disc jockey Lou Barile has a real hectic time signing all these autograph books. (Don't let anybody fool you, though — Lou really loves every minute of it)



Jay Michael, WCAE (Pittsburgh) d.j., meets and greets croonin' Julius LaRosa

SILK STOCKINGS

COLE PORTER

Silk stockings, I touch them and find
The joys that remind me of you.
Silk stockings, that give me again
Your, shy laughter when they were new.
Silk stockings, what bliss they recall,
When love promised all forever more.

A pair of silk stockings,
So soft and so sheer,
The dear silk stockings you wore.

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DARLING! DARLING!
DARLING!

ALLAN COPELAND JACK LLOYD

A little boy in Switzerland he loved a
pretty maid
But never told her for he was too shy
and too afraid
One day he climbed a mountain top
and shouted from above
The echo told his lady fair the secret
of his love
He shouted

Darling! darling! darling!
How I love you, love you, love you
And I'm lonesome, lonesome, lonesome
as can be

Darling, darling, darling,
Make me happy, happy, happy
Say you'll marry, marry, marry marry
me

The little girl she heard his voice
And cried some tears of joy
For she had also been too shy
To say she loved the boy
She climbed another mountain top
Across from where he stood
And let the echo tell him there
The things she never could
She told him,

Darling! darling! darling!
I adore you, dore you, dore you
And I've always, always,
Always felt like this
Darling darling darling
Come and hold me, hold me, hold me
'Cause I'm longing long,
Longing for your kiss

The boy he saw the little girl
With all her lovely charms
He jumped across the mountain top
And landed in her arms
He stayed right there and held her
tight
And kissed her all night long
And when the sun announced the day
They sang this happy song,
They shouted:

Darling! darling! darling!
It's forever, ever, ever,
And I'll never, never,
Never let you go
Darling! darling! darling!
Soon we'll marry, marry, marry
In the valley, valley, valley, down
below.

Copyright 1954 by Mayfair Music Corp.

I LOVE YOU MADLY

CHARLIE JONES

I love you madly boy,
I don't know what to do
Each time I look at you.
I'm always feeling blue
I want you madly boy
I'm so in love with you.
Each time I look into those pretty,
Pretty eyes
I visualize something
I didn't realize,
I don't know
I don't care 'cause
I'm in love with you.

Copyright 1954 by Angel Music Inc.

OUR FUTURE HAS ONLY
BEGUN

NACIO PORTER BROWN CAROLYN LEIGH

Our future has only begun
There's dreaming that's still to be
done
There's no need to borrow a year
From the past now,
Our tomorrow is here, and,
At last our future can really begin
No end to the love that we're in
A love that never dies,
This prize that we have won
Our future has only begun.

Copyright 1954 by Sunbeam Music Corp.

TELL IT TO ME AGAIN

JULIE MANDEL M. ROTH

Now that you've told me,
Tell it to me again,
Now while you hold me,
Tell it to me again;
Though I've heard it before in dreams
When it happens, how strange it
seems,
Really hearing you say, "I love you,"
the way you do.
Tell me what I've been waiting to hear
again,
Whisper the words right into my ear
again;
Can't hear too much of this,
Only stop long enough to kiss.
Then when your lips are free,
Tell it to me again.

Copyright 1954 by Weiss & Barry, Inc.

OH, HONEY!

PAT KING

Oh, honey whatcha gonna do about me
honey
How ya gonna do without me honey
If I leave you now, baby
Are you gonna grieve about your baby
'Cause I'm gonna leave without ya,
baby
Our love's gone somehow.
We have come to the end of a perfect
love
And I know that we're thru for good!
I've become just a friend that you
might think of
And you don't give me love like you
should!
So honey pack up all my personal
belongings
Just forget we ever had those longings
Honey we are thru
I just came back to say goodbye to you

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new eye
beauty
for
you

Smoothest eye-crayon
in the whole world
—and the easiest
to use—it's a joy!
Never needs sharp-
ening. Crayon pro-
pels and retracts!
Always ready to
make your eyes
far lovelier—in a
minute's time!

It's the only
eye-crayon
that's spring-
locked—can't
fall out!

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"AUTOMATIC"
EYEBROW AND EYE LINER
PENCIL



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Light Brown or Auburn...
Elegant turquoise and gold case!

79¢

TWIN-REFILLS, 39¢



BATTLE OF THE BARITONES

VOTE NOW FOR YOUR
FAVORITE MALE VOCALIST

Just mark your 1st, 2nd and 3rd selections on the coupon below and send to HIT PARADER Poll, Derby, Conn. Ten points will be given for each 1st place vote; 5 for each 2nd place vote; and 2 for each 3rd place vote.

All entries must be post-marked no later than March 15, 1955. Winners will be announced in the July issue of HIT PARADER.

Come on, all you fan clubs. Get behind your favorite and make him a winner!

HIT PARADER

Derby, Conn.

1st choice

2nd choice

3rd choice

Name

Address

City State

DIM, DIM THE LIGHTS

(I Want Some Atmosphere)

BEVERLY ROSS JULIUS DIXON

Oh, what a crazy party
All the gang's here too,
The beat is really jumpin' like a kangaroo.

(Boy) I'm full of cherry soda and
potato chips,
But now I wanna get a taste of your
sweet lips,
So, dim, dim the lights, dim, dim the
lights,
Dim, dim the lights, dim, dim the
lights,
Turn down the lights, I want some
atmosphere.

(Girl) You're full of cherry soda, and
potato chips,
But still you haven't even tried to taste
my lips,

So,
The furniture is bouncin' 'round the
room with glee,
And rockin' like a boat upon a stormy
sea.

(Boy) But dig the crazy clock,
It's running wild tonight
And still I haven't had a chance to
hold you tight,

So,
Oooh look at Annie's earrings
Bouncin' off her back,
Say! look at Betty huggin' and a
kissin' Jack.
Hey! look at Nancy dancin'
In her stocking feet
And Joe's goin' loco with the mambo
beat.

Well ev'rybody's really having lots of
fun,
But honey as for me the night has
just begun
'Cause now I wanna tell you things
And hold you tight,
But what can I tell you with the room
so bright?

(Girl) But dig the crazy clock,
It's running wild tonight
And still you haven't even tried to
hold me tight,

So,
(Girl) And still you haven't told me
things

Or held me tight
But what can you tell me
With the room so bright?

So,
Copyright 1954 by Republic Music Corp.

HURT

JIMMIE CRANE AL JACOBS

Hurt to think that you lied to me,
Hurt way down deep inside of me.
You said your love was true
And we'd never part,
Now you want someone new
And it breaks my heart.
I'm hurt much more than you'll ever
know,

Hurt because I still love you so.
But even tho' you've hurt me
Like no one else could do.
I would never, never hurt you.

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CHARLIE APPLEWHITE

America's brightest singing star

Invites You to...

- ★ join his new fan club
- ★ get his FULL COLOR photograph and membership card
- ★ enter the Charlie Applewhite school prom contest
- ★ receive **25** wallet photos of your graduation portrait

ACTUAL SIZE
OF PICTUREMAIL THIS COUPON
TODAY FOR THE
VALUE OF A LIFETIME

all for only
\$1.00
COMPLETE
POSTPAID

Yes, when you order only 25 wallet photos from LARGA-PIC you automatically become a member of the Charlie Applewhite Fan Club. You will receive an official membership card and AUTOGRAPHED FULL COLOR PHOTOGRAPH of Charlie himself. But that's not all

CHARLIE APPLEWHITE MAY SING
AT YOUR SCHOOL PROM!

Once you become a member of his fan club you will learn how *you* may be the lucky one to have Charlie Applewhite appear IN PERSON at your own school prom this spring. Only fan club members may enter this exciting contest so tell all your school chums to join now!

Delight your classmates, friends, and relatives with genuine LARGA-PIC wallet photos. Printed on the finest silk finish double-weight paper, LARGA-PIC wallet photos are made by the world's foremost wallet photo producer. Naturally your satisfaction is completely guaranteed or your money back.

LARGA-PIC, BOX Z-19, BROOKLINE 46, MASS.

Please enroll me in Charlie Applewhite's fan club. I enclose \$.....for.....Larga-Pic Wallet Photos. I will also receive a membership card featuring a FULL COLOR PHOTO of Charlie Applewhite, and complete information about how Charlie Applewhite may sing at my school prom.

NAME

ADDRESS

CITY.....ZONE.....STATE.....

FAN CLUB FAN FARE!

Jeff Chandler Fan Club



MARY
CRANE



69 Pine St.
Malden,
Mass.

Jeff Chandler Fan Club



JOYCE
WATERMAN



56 Reading Hill
Avenue
Melrose 76,
Mass.

Jeff Chandler Fan Club



DOTTY
WRIGHT



142 Clark St.
Waltham,
Mass.

Tommy Mara Fan Club

JO
LARREA



58 Wyckoff St.
Brooklyn,
New York



JOAN
NEMETH



16920 La Verne
Cleveland,
Ohio



ANITA
HOFFNER



Box 144
Esmond,
North Dakota



Four Aces Fan Club



KATHLEEN
SMITH



1618 Lorimer
Drive
Cleveland 29,
Ohio

Tony Bennett Fan Club



HARRIET
STEIN



1655 Townsend
Avenue
Bronx 53,
New York

Crew Cuts Fan Club



MARGE
LA MAR



5113 W. 31st
Place
Cicero 50, Ill.

Liberace Fan Club

MARY
SHAFFER



Route 2
Durand,
Michigan



CAROL
PALER



316 Dogwood
Circle
Gadsden,
Alabama



Tony Bennett Fan Club

CARMEN
VILLANUEVA



999 Aldus St.
Apt. 3B
Bronx 59, N.Y.



HOUSE OF FLOWERS

TRUMAN CAPOTE HAROLD ARLEN
My house is made of flowers,
The warm winds carpet the floor.
Whenever there's spring showers
I open a rainbow door
The frog, the toad, the turtle
Make my home their home.
My curtains are crepe myrtle,
And the fireflies fly neath my dome.
I've never had money and I'll never
need none,
The moon is my lamp and my clock
is the sun.
My home's a home for all those things
What grows, what flies, what sings.
If it all sounds temptin'
And it do you entice,
I'd shout to the heaven
That it do make it nice.
Won't you come live with me?
I'd come live with me, if I were you,
If I were you.

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NEVER NEVER LAND

BETTY COMDEN ADOLPH GREEN JULE STYNE
I know a place where dreams are born,
And time is never planned.
It's not on any chart,
You must find it with your heart.
Never never land.
It might be miles beyond the moon,
Or right there where you stand.
Just have an open mind,
And then suddenly you'll find
Never never land.
You'll have a treasure if you stay there
More precious far than gold.
For once you have found your way
there,
You can never, never grow old.
So come with me where dreams are
born,
And time is never planned.
Just think of lovely things,
And your heart will fly on wings,
Forever in never never land.

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FOLLOW ME

WILLIAM ENGVICK TED SAIDENBERG
Looks like we're gonna have a moon
tonight,
Follow, follow me!
Looks like this is the night to hold
you tight,
Follow, follow me!
If you feel for me like you say you do,
Follow, follow me!
If you feel like a little kiss or two,
Follow, follow me!
Come where the willow's weepin',
weepin',
Out where the evening breezes sing.
While all the world is sleepin',
sleepin',
Think what the night'll bring.
I will cling to you like a lover should,
Follow, follow me!
Make you know that you're mine,
You're mine for good, follow, follow
me!

Copyright 1954 by Hollis Music, Inc.

MY OWN TRUE LOVE
(Tara's Theme)

MACK DAVID MAX STEINER
Blue and lonely was I
Thinking love passed me by,
All at once all my grey days
Turned into gay days
And I know why:

My own true love,
My own true love,
At last I've found you,
My own true love,
No lips but yours,
No arms but yours,
Will ever lead me
Through heaven's doors;
I roamed the earth
In search of this,
I knew I'd know you,
Know you by your kiss,
And by your kiss
You've shown true love,
I'm yours forever,
My own true love.
Copyright 1941, 1954 by Remick Music Corp.

MISTER SANDMAN

PAT BALLARD
Mister Sandman bring me a dream
Make her complexion like peaches and
cream
Give her two lips like roses in clover
Then tell me that my lonesome nights
are over!

Sandman I'm so alone
Don't have nobody to call my own
Please turn on your magic beam!
Mister Sandman bring me a dream

Mister Sandman bring me a dream
Make him the cutest that I've ever seen
Give him the word that I'm not a
rover

Then tell him that his lonesome nights
are over!

Copyright 1954 by Edwin H. Morris & Co., Inc.

THE BUTTERSCOTCH MOP

BOB MERRILL
'Twas on a brau bricht moonlicht night
In Billy-Bob she took me to a hop,
Oh how the pipers swing a thing
In Billy-Bob they call it the butter-
scotch mop.
You do a whirl and twirl
Your kilt around your knees,
You flip one hip and stop,
You gotta keep your kilt from draggin'
In the breeze,
When you do the butterscotch mop.
Oughta hear John peel on a beat up
horn,
Oughta hear John peel playin' high
land corn,
You don't know how your heart can
throb
Till you've been kissed in Billy-Bob.
So if you dig a chick from Glocca
Morra

With a rumba number you're a flop,
Oh but the chick you dig
Will just adore you
If you're doin' the butterscotch mop.
Copyright 1954 by Milton Kellern Music Co.

fredericks SEPARATES
S-T-R-E-T-C-H
YOUR WARDROBE

#824 "Love Me" Nylon
Permanently Pleated!
Sheer creation with a
fan of pleats on full
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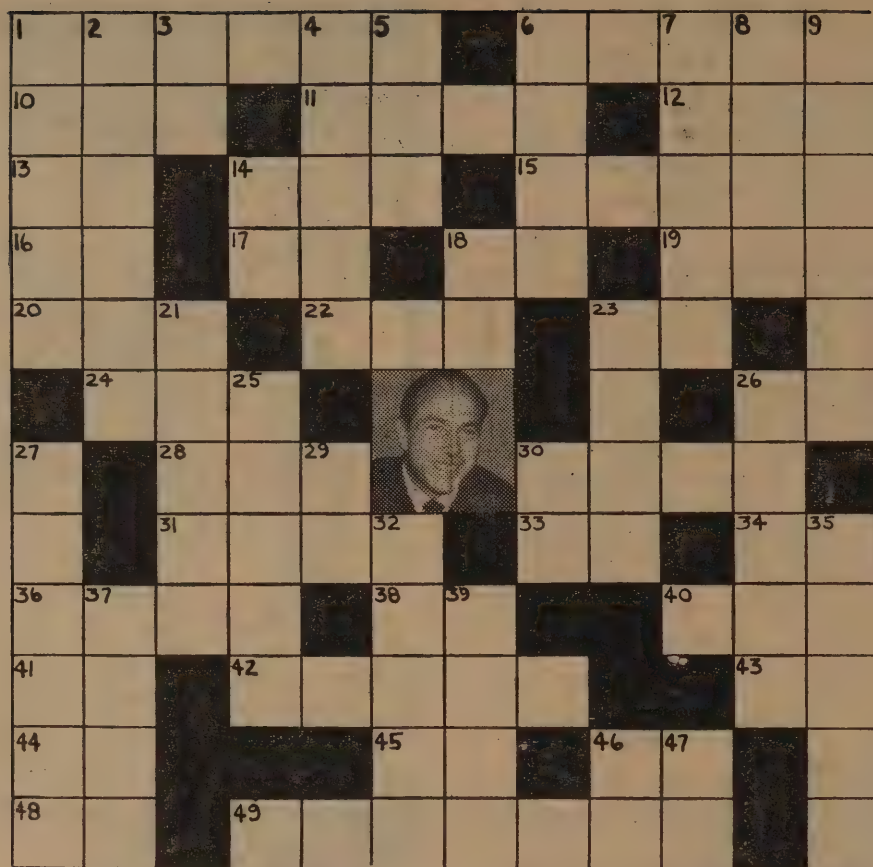
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ACROSS

- 1,6 America's "Dean of Disc Jockeys," heard on the ABC Radio Network (pictured).
 10 - - - Van Damme.
 11 Singer with same first name as a home permanent.
 12 What happens when the theater is full (abbr.).
 13 Host of a variety show (abbr.).
 14 "Open up in the name of the - - -."
 15 Tighten with strings.
 16 Singing movie star of "Annie Get Your Gun" (initials).
 17 Norman Brooks sounds just like him (first name).
 18 Young bandleader (initials).
 19 Al Jolson's real first name.
 20 "Don't put - - - on the fire."
 22 First name of singing Peruvian princess.
 23 "Love me - - leave me."
 24 Someone who doesn't read music plays by - - -.
 26 " - - Time Goes By."
 28 First name of the "King" of Capitol Records.
 30 First name of movie actor turned singer.
 31 " - - - Went The Strings Of My Heart."
 33 "She has you dancing - - a string."
 34 A musical note.
 36 They call Paul Whiteman the " - - - of Modern American Music."
 38 Columbia Records' initials for one of its long-playing records.
 40 " - - -, My Darlin' Daughter."
 41 Initials of large West Coast city where many top record and movie stars live.
 42 " - - - - Heat."
 43 Carrot-topped movie and TV comedian (initials).
 44 Famed woman organist (initials).
 45 -orman -etty Trio.

- 46 "Look at all you'll derive out - - being alive."
 48 Old way of saying "you."
 49 Singer who made a come-back in a dramatic movie role.

DOWN

- 1 America's newest dance (and song) craze.
 2 The "Hernando's Hideaway" recording star (first name).
 3 Movie actor recently married to Ursula Thiess (initials).
 4 Ancestral country of Dean Martin and Vic Damone.
 5 "I Need You - - -".
 6 "He's just my - - -, an ordinary boy."
 7 "Secret Love" won this movie award for 1953.
 8 In music, to designate increasing loudness (abbr.).
 9 Portable cameras; used mainly as a trade name.
 14 A musical note.
 18 "The Tennessee Plowboy" (initials).
 21 Singer who starred in movie, "The Great Caruso" (last name).
 23 " - - - De Door, Richard."
 25 "Singing In The - - -" (plural).
 26 " - - - You've Gone."
 27 Music that connects passages from several songs.
 29 -ony Marti-.
 30 She did a good job on "Make Love To Me" (first name).
 32 First name of an orchestra leader who created a "new sound."
 35 A point of dispute.
 37 "At - - -, soldier."
 39 Eddie Fisher sings about him on one of his million sellers.
 46 " - - - you not seeing things too clear?"
 47 Dancing-singing star of new picture "Daddy Long Legs" (initials).

(Answers on Page 31)

I'VE GOTTA CROW

CAROLYN LEIGH MARK CHARLAP

I've gotta crow! I'm just the cleverest fellow

'Twas ever my fortune to know;
 I taught a trick to my shadow
 To stick to the tip of my toe
 I've gotta crow! I've gotta brag.
 I think it's sweet
 I have fingers and feet
 I can wiggle and wag.
 I can climb trees and play tag
 With the breeze in the meadow below
 I've gotta crow!
 If I were a very ordinary ev'ry day thing,
 I'd never be heard
 Cock-a doodling 'round like a bird!
 But naturally when I discover
 The cleverness of a remarkable me,
 How can I hide it
 When deep down inside it just tickles me so

That I've gotta let go and crow!
 Copyright 1954 by Carolyn Leigh and Mark Charlap. All rights throughout the world controlled by Edwin H. Morris & Company, Inc.

I'M GONNA WRAP YOU IN MY ARMS

(Cover You With Kisses)

LEE MORRIS EYE JAY

I'm gonna wrap you in my arms,
 Cover you with kisses
 And mail you to my everlovin' heart.
 I'll put a tag around you and mark it C.O.D.
 And C.O.D. you know that means,
 "Caresses on delivery"
 Now, baby, you should know that you are free to go,
 But if you take a notion to depart,
 I'm gonna wrap you in my arms,
 Cover you with kisses
 And tie you to my everlovin' heart,
 Oh, yes, I'll tie you to my everlovin' heart.

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THE GIRL NEXT DOOR

HUGH MARTIN RALPH BLANE

The moment I saw her smile,
 I knew she was just my style,
 My only regret is we've never met,
 For I dream of her all the while
 But she doesn't know I exist,
 No matter how I may persist,
 So it's clear to see there's no hope for me,
 Though I live at fifty one,
 Thirty five Kensington Avenue
 And she lives at fifty one thirty three.

How can I ignore the girl next door?
 I love her more than I can say.
 Doesn't try to please me,
 Doesn't even tease me,
 And she never sees me glance her way.
 And though I'm heart-sore
 The girl next door affection for me won't display,
 I just adore her,
 So I can't ignore her,
 The girl next door.

Copyright 1944, 1954 by Leo Feist, Inc.

TWINKLE-TOES

LEW WILLIAMS FRANK H. KEITH
BOB WE DYCK

Here's a Christmas story that you ought to know
Comet married cupid, they had a baby doe.

Santa has a new reindeer, her name is "twinkle toes".
She has silver Christmas bells that twinkle on her toes.
Santa said, "it seems to me, you have to wait and grow."
You must be a big reindeer, to pull my sleigh thru snow".
Twinkle toes began to cry,
She ran to mommy's side.
Santa winked his eye and said "We'll take you for the ride".
Then he picked up "twinkle toes",
He held her very tight
Way they went on Christmas eve
So deep into the night.

Night winds took her breath away,
Her tummy tickled so.
The sleigh felt like a ferris wheel,
While whirling thru the snow.
In the chimney Santa went,
She watched till he came up.
Then she licked him on the cheek,
Just like a little pup.
She made mischief all the way,
She chewed his reins and whip.
Scattered toys around the sleigh,
But still he made the trip.
So when Santa's not on time,
Be patient, goodness knows
He may be a little late,
Because of "twinkle toes".
Copyright 1953 by Frederick Music Co.

AFTER MY LAUGHTER
CAME TEARS

ROY TURK CHARLES TOBIAS

Our old friends may tell you I'm not grieving
But I've missed you since you went away
To our friends I've just been make believing
Don't believe a single word they say:

I laughed the day I saw you leave,
I laughed and said I'd never grieve
But after my laughter came tears.
I told my friends I didn't care
I laughed about our whole affair,
But after my laughter came tears
My pride kept me from showing them that I was blue
But by myself you'll never know what I've been thru
My lips concealed a heart in pain,
I made believe, but all in vain
For after my laughter came tears.

Once I may have thought I was above you
Now I know that you're too good for me

Since you're gone I realize I love you
And I don't deserve your sympathy:
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"Who'd believe I was ever embarrassed by PIMPLES!"

New! Clearasil Medication

'STARVES'
PIMPLES

SKIN-COLORED

HIDES PIMPLES WHILE IT WORKS

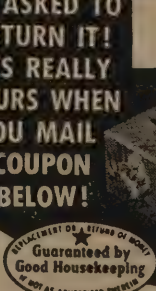
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YOU WON'T
BE ASKED TO
RETURN IT!
IT'S REALLY
YOURS WHEN
YOU MAIL
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BELOW!



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Guaranteed by
Good Housekeeping
NOT AS ADVERTISED HEREIN

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ARTISTIC CARD CO., INC.
834 Way St., Elmira, N. Y.

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THE STEVE ALLEN SHOW



Steve gets right out there and clowns with his audience, which is one of the many reasons why he is loved and respected by all who know or watch him



Steve takes swimming lessons before the cameras with aid of "instructor"



The crooner on the Allen show is handsome, strong-voiced Steve Lawrence



"Crazy Legs" Allen tells of his football escapades to members of the press



Pert Eydle Gorme, of "Dansero" fame, handles the femme vocal chores



Mr. Allen socks out a mean piano when he has a mind to make with the music



A real rollicking time is had by all as Skitch Henderson (left) works the piano and Eydie and the two Steves belt out a "gone" blues ditty in the finest tradition

ROULETTE

MITCHELL TOROK

Roulette, roulette, you're my fav'rite pet
Tho' I've gambled many times with
you,
I haven't lost my heart to you yet,
roulette.

I'm standing here watching the wheel
As it spins in this game where
Someone loses, someone always wins
In my hand there's a glass
Just to make the hours pass
I like this game of fortune
'Cause I've never lost my heart
On the roulette wheel
Round and 'round it goes
Where it stops nobody knows,
When it's over all I lose

Is my pile of chips.
But in life's real game,
There's the wand'ring heart to tame
And the prize must be won
Or lost with two lips
So spin roulette,
You're my fav'rite pet
Tho' I've gambled many times with you
I haven't lost my heart
To you yet, roulette.

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TEACH ME TONIGHT

SAMMY CAHN GENE DePAUL

Did you say, "I've got a lot to learn?"
Well, don't think I'm trying not to
learn.

Since this is the perfect spot to learn,
Teach me tonight.
Starting with the "A, B, C" of it,
Right down to the "X, Y, Z" of it,
Help me solve the mystery of it,
Teach me tonight.
The sky's a blackboard high above you,
If a shooting star goes by
I'll use that star to write I love you,
A thousand times across the sky.
One thing isn't very clear, my love,
Should the teacher stand so near, my
love,

Graduation's almost here, my love,
Teach me, tonight.

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selling agent Leads Music Corp.

THE DOVE

BARRY PARKER STELLA LEE MARK LEWIS

The dove brings the smile
That lovers forever wear,
The dove brings the precious
Moments that lovers share.
Tho' you search the heavens,
Hoping to find it there,
It's when you're in love,
That you see it ev'rywhere.
So come to my arms,
For this is the night to love me,
Love me and let
The story of the dove live on;
Bring me the charms
That shame the stars above me,
Open your heart to mine,
Before the dove is gone.
Darling, I love you so,
You're all I live for,
Take my heart and my hand
And we'll follow the dove
Thru heaven's door.

Copyright 1954 by Goday Music Corp.

SOMEONE TO WATCH
OVER ME

IRA GERSHWIN GEORGE GERSHWIN

There's a somebody I'm longing to see.
I hope that he turns out to be
Someone who'll watch over me.
I'm a little lamb who's lost in the
wood.

I know I could always be good
To one who'll watch over me.
Although he may not be the man
Some girls think of as handsome.
To my heart he carries the key.
Won't you tell him please to put on
some speed,

Follow my lead, oh, how I need
Someone to watch over me.

Copyright 1926 by Harms Inc.

LOVE CAN CHANGE THE
STARS

HUGH MARTIN RALPH BLANE

Love can change the stars
Whenever it's strong enough.
Believe in it long enough,
It will happen somehow.
Rearrange the stars,
Love gives us the power for it.
Remember the hour for it is now.

So, darling,
Even when we're apart,
Take my hand in your own.
Keep me locked in your heart
And I won't be alone.
Soon we'll kiss and stars will fade
In the mist for me.

They'll only exist for me
If they shine in your eyes.
When two hearts are entwined,
Venus waltzes with Mars.
Hand in hand, we will find
Love can change the stars.

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throughout the world controlled by Leo Feist, Inc.MONDAY-TUESDAY-WEDNES-
DAY-THURSDAY-FRIDAY

FRED JAY, IRVING REID CHARLES ALBERT

Saturday and Sunday, my world's a
toy balloon,
Just because you're with me,
I almost touch the moon;
But Monday, Tuesday, Wednesday,
Thursday, Friday, my world falls apart.
Saturday I meet you and take you to
a dance,

Sunday we continue a beautiful
romance;

But Monday, Tuesday, Wednesday,
Thursday, Friday, I miss you, sweet-
heart.

I dream and reminisce, recalling ev'ry
kiss,

While talking to your picture on the
shelf;

Pretending that you're there
And yet I'm so aware I'm so alone,
All by myself.

Saturday and Sunday are wonderful, it's
true,

But it would be heaven to see you all
week thru,

'Cause Monday, Tuesday, Wednesday,
Thursday, Friday,

I'm lost without you.

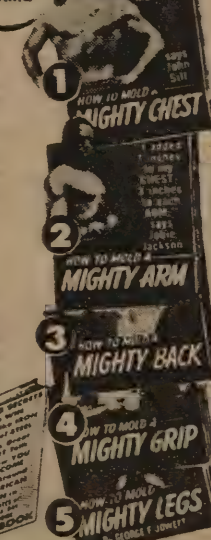
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Come on, Buddy, Quit being A
BAG-of-BONES Weakling like I wasHi
Pal!
IN 10 MINUTES OF
FUN, A DAYWIN
\$100.00
as I
just
did.You can do ALL I did!
I gained 25Terrific LBS. of
HANDSOME
POWER-PACKED
MUSCLES
all Over!I improved My
HE-MAN LOOKS 1000%
I won NEW STRENGTH
I won NEW POPULARITYJIM
NORMAN
AFTER
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adores
Jim's build
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a BIG 15"
SILVER CUP
as I just did
with YOUR
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engraved on it!I Mailed the
Coupon and
got these
5 PICTURE
PACKED
He-Man Courses
Which YOU
Can NOW get
FREEBefore 31 price
goes back
Millions Sold
for \$1.00Come On PAL, Now YOU give me
10 PLEASANT MINUTES A DAY
IN YOUR OWN HOME
like Jim Norman did
and I'll give YOU A NEW
HE-MAN BODY for your
OLD SKELETON FRAME

NO! I don't care
how skinny
or flabby you are
I'll make you OVER
by the SAME method I
turned myself from a
wreck to the strongest of
the strong. Why can't I do
for you what I did for
MANY THOUSANDS of
skinny fellows like YOU?

Develop YOUR 520
MUSCLES
Gain Pounds, INCHES
FAST!

YES! You'll see INCHES
of MIGHTY MUSCLE
added to your ARMS and
CHEST. Your BACK and
SHOULDERS broadened
From head to
heels you'll
gain SIZE,
POWER,
SPEED. You'll
be A WINNER
in EVERYTHING
you tackle.

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DE JOHN SISTERS

It's always wonderful to see new vocalists make the "A" grade in the music field, so here's a few notes on two fine chirpers who are really breaking up the scene—the De John Sisters, Julie and Dux.

At the the age of sixteen Julie was singing at dances and parties with local bands, while Dux was very active in school dramatics and choral work. Upon graduating high school, Dux received the "Most Talented" award. (Both girls attended Franklin Grammar School and Chester High School in Chester, Penn.).

In 1948, the girls appeared in a local church benefit show together for the first time, but not as a duo. Julie sang the torchy "Can't Help Lovin' That Man," and Dux did a "black face" pantomime of the late Al Jolson.

Julie was one of the finalists out of 1184 contestants in the 1949 "Voice Of Tomorrow" contest given by the Philadelphia Inquirer Charities, Inc. That same year, they appeared as a duo for the very first time in a local show. They sang the tune "Bella, Bella Marie" and were so very well received by the audience that they decided to remain a team.

Later, having decided they wanted to sing professionally, the girls pluckily "buttonholed" the manager of the Club Ukranian and got a promise for a week-end trial singing with a combo that succeeded the "Four Aces" at the club. One condition of the trial was non-payment for their services if the customers didn't like them. This en-

gagement lasted 20 months and they were paid!

In 1952, Julie and Dux were approached by Bob Shaeffer, a Sinclair Refinery worker who had written a tune called "Should I Run" and wanted the girls to record it. They listened, liked it, and excitedly made plans to put it on wax. Unfortunately, just before the recording date Julie was stricken with Bell's Palsy, a disease which paralyzed the left side of her face. The doctor said the condition could last from 5 weeks to 12 months. The girls were heartbroken, but with the assurance from the doctor that Julie would recover completely, they eventually proceeded to make plans for the future.

Finally, even though Julie had not completely recovered, they decided to go through with two recordings. The songs were "The Angel," which was written by Julie and Shaeffer, backed with "Should I Run." When they were aired over a local radio station, the response was so good that the girls were offered a contract with Epic Records, which is a subsidiary of Columbia.

Two months ago, the De Johns came out with a fast-moving, hip-swinging tune labeled "No More," and the song broke wide open, hitting the "Best Seller Charts" all over the country. Aside from their great success on records, the girls "wowed" the people with two sparkling television appearances—one on the "Steve Allen Show" and the other on the "Perry Como Show."

HOCUS-POCUS

NORMAN GIMBEL DAVID SAXON

If I could say hocus pocus
And make a grey sky blue
Then merely say hocus pocus
And make you love me too.
I wouldn't say hocus pocus
'Cause in my heart I know,
If I need magic to win your love,
I'm better off letting you go.

Magic is for the magician,
So let him practice his art.
I want you on one condition.
Your love must come from your heart,

So if I could say hocus pocus
And change the night to day
Then merely say hocus pocus
And make you hold me tight.
I wouldn't say hocus pocus
'Cause in my heart I know,
If I need magic to win your love,
I'm better off letting you go.
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THE MOON IS ON FIRE

BOB MERRILL

When I feel your arms around me, my
love,
I look and above the moon is on fire.
Dear, your arms are to blame
That the sky is aflame.
In the hush of night our lips make a
spark,
Igniting the dark, the moon is on fire.
Coldest winter is warm
And the spring is newborn.
Then the moment you go,
The moon and the stars are weeping,
For me there's no sleeping!
I weep with the moon for you,
Then I pray that I can live thru the
day
Till stars light my way back into your
arms, dear;
Then I get my desire,
Then the moon is on fire!
Copyright 1954 by Hawthorne Music Corp.

I'M JUST A COUNTRY BOY

FRED BROOKS MARSHALL BARER

I ain't gonna marry in the Fall,
I ain't gonna marry in the Spring;
For I'm in love with a pretty little girl
Who wears a diamond ring.

And I'm just a country boy
Money have I none,
But I've got silver in the stars
And gold in the morning sun,
And gold in the morning sun.

I'm never gonna kiss the ruby lips
Of the prettiest girl in town;
I'm never gonna ask her if
she'd marry me
For I know she'd turn me down.

I never could afford a store bought
ring
With a sparkling diamond stone;
All I could afford was a loving heart,
The only one I own.
Copyright 1954 by Folkways Music Publishers, Inc.

I MET THE CUTEST LITTLE EYEFUL

(At The Eiffel Tower)

SID WAYNE PHIL SPRINGER

I met the cutest little eyeful

At the Eiffel Tower;

I found her hidin' from a thunder shower

Wow! wow! oui! oui!

This cherie she was for me

Wow! wow! oui! oui!

This cherie she wasn't any taller

Than a rifle,

But she had such power

That I was shoutin'

In about an hour

Oo la la la!

Gotta meet your Ma and Pa;

Oo la la la!

Gotta meet your Ma and Pa;

Pardon me for boastin',

But soon our lips were toastin'

Paris and the rain

And you think I'm jokin'?

We didn't mind the soakin';

The sky was pourin' down champagne,

I loved her more than just a trifle

At the Eiffel Tower

And, here's the switch,

There's nothin' goin' sour.

Wow! wow! oui! oui!

Now she's gonna marry me.

Wow! wow! oui, oui,

Gonna marry me

Meet the one I met in Gay Paree.

Copyright 1954 by Oxford Music Corp.

PUNCH!

NORMAN GIMBEL

I like you best of all the girls

You have a kiss with a punch

To match your eyes and pretty curls

You have a kiss with a punch.

And when you walk you walk with a "click"

Whatever it is you turn the trick

I like you best of all the girls (boys)

You have a kiss with a punch!

I like to listen to you talk

You have a line with a sock

To hear it anywhere I'd walk

You have a line with a sock

And when you laugh you lower the boom

You rattle the glass and rock the room

I like to hear you when you talk

You have a line with a sock!

Stay don't go away

You've got a punch

Oh, what a punch!

It's a lovely day what do you say

How about lunch?

I like to watch you when you think

You have a lot of that "zip"

And comes to keeping cool

I'm a flop I'm falling and you can hear the plop!

It's love, it's love I have a hunch

And you did it all with a "punch"!

I like you best of all the boys

You have a kiss with a punch!

I'd rather play with you than toys

You have a kiss with a punch!

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OUR FAVORITE GUY



GUY MITCHELL

"Overnight success" doesn't come very easily—as one Guy Mitchell can tell you. People seldom hear about the struggling that one goes through before a certain he or she hits the top. But believe us, it's quite rough! A person has to be not only talented but must have a great deal of patience, a strong heart and absolute confidence in his abilities.

For Guy it was pretty hard at first! He sang in small night clubs in the New York area, not making much money but "managing to get along." On occasion he'd cut demonstration records for songwriters who wanted to get their tunes before the music publishers. He also made a trip as the lead vocalist with a ship's orchestra on a Caribbean cruise. Then, in the Fall of 1949 came a brief moment of glory. Guy won an "Arthur Godfrey Talent Scout" contest and for a while he felt like a real champ.

However, a few weeks later he found out how fleeting fame can be and was back on the "Broadway Beat," cutting demonstration records. And by this time things tightened up considerably in the entertainment world; there just weren't as many club jobs open. Thus, Guy's "bread and butter money" was earned almost exclusively in recording those demonstration disks. For each record he made he received from two to five dollars. When Guy thinks back to those days, he remembers that he "didn't miss any meals, but I sure postponed a few."

Then came the big surprise, (to put it mildly); for it was a demonstration record that finally won him a start on

the road to fame. He did one of "My Foolish Heart," which was presented to music publisher and stars' manager Eddie Joy. Joy bought the song and also wanted to meet Guy because, as Eddie said, "he sounded like a comer!" A meeting was arranged later that same day, and less than a half hour after they met, Eddie Joy became Mitchell's personal manager.

It took patience and a great deal of hard work on both their parts to develop Guy's style. For it wasn't enough that Guy had had a good voice or a big voice—he needed commercial appeal. And so out of many, many practice sessions grew the singer's present-day style, which is often described as being "fresh, warm and sincere."

In March of 1950 Guy was pacted by Columbia Records, and shortly thereafter he hit big with his million-sellers, "My Heart Cries For You," "Pittsburgh, Pennsylvania," etc. At the present time, his disc sales are well over the 15,000,000 mark and are always climbing.

To add to his recording success, Guy has a seven-year contract with Paramount Pictures and has already appeared in two sparkling flicks—"Those Red Heads From Seattle" and "Red Garters." In addition, he has numerous television appearances to his credit.

The road was pretty bumpy for young Mr. Mitchell, but the going's a lot smoother now. There's not one person more deserving of success than Guy! Yep, there's no "bout a-doubt it," he's truly a great "Guy"—and a talented one.

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Dick Contino was born in Fresno, California, on January 17, 1930, the eldest of four children. He became interested in music at an early age, and at 7 began to play the accordion, tutoring with a local teacher. As he progressed, Dick moved to San Francisco and studied with an old master accordionist, Angelo Cagnazzo.

Devoting every spare moment to practicing, Dick finally saw his big break come about when a Horace Heidt talent scout chanced to hear him play. The scout got him on the show, and Dick's fabulous rendition of "Lady Of Spain" easily won. After many weeks of competition, he won the quarter finals and then the grand finals (December 7, 1948, at the Uline Auditorium, Washington, D. C.)

Now making personals and recording on the Mercury label, "The Valentino Of The Accordion" should go right to the top in no time flat.



DICK CONTINO

Blonde, blue-eyed Joan Roberts is one of the busiest gals in show business. As the lead in the smash musical, "Oklahoma," Joan broke through to the music-conscious public with her voice on the original cast recording issued by Decca. This is listed as one of the all-time greats among albums, since it has sold more than a million and is still going strong.

Joan's top-flight singing has heretofore been restricted to musicals, television and supper clubs—however, the beautiful vocal star has recently signed a contract with Quality Records and is recording singles for the first time. Her first release features "Never Alone," backed with "Billy And I."

Looking into Miss Roberts' background, we find a "Who's Who" of the entertainment world. Among her Broadway musicals were "Oklahoma," "Marinka" and "High Button Shoes." On television Joan has appeared with Milton Berle, Fred Allen and Steve Allen—just to mention a few.



JOAN ROBERTS

Pretty Polly Bergen is best known to movie-goers for her warm portrayals in such popular flickers as "At War With The Army," "Warpath," "That's My Boy" and "The Stooge." Now she is winning over an even greater number of fans with night club engagements, television appearances and her new Decca recordings.

In mid-August of '54, Polly and her husband, actor-singer Jerome Courtland, began their own late-afternoon show over ABC-TV, Monday through Friday, which is aimed at teen-agers rather than housewives. Then, just about a month later, versatile Miss Bergen replaced the expecting Dorothy Collins on "Your Hit Parade." Both Polly and Jerry have been headlined in clubs and theaters, but on September 2, they did their first such date as a team at the Thunderbird in Las Vegas.

On the human-interest side, this busy couple are crazy for animals and keep several strange four-legged pets in their Manhattan apartment.



POLLY BERGEN

WITHOUT LOVE

COLE PORTER

How little I knew until very lately,
You altered so greatly my point of
view.
You opened my eyes to joys which
had missed me,
And since you kissed me to my surprise
Yes, since you kissed me,
I realize, I realize.

Without love, what is a woman?
A pleasure unemployed.
Without love what is a woman?
A zero in the void.
But with love, what is a woman?
Serene contentment, the perfect wife.
For a woman to a man is just a woman
But a man to a woman is her life.

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I GOT A HOLE IN MY SOLE

RAY GILBERT JOHNNY ROTELLA

I got a hole, a hole-in my shoe
You got a rip, a rip in your slip
A hole in my sole, a rip in your slip
From dancin' the whole night long.
I had a beat, a beat in my feet,
You had a bounce, a bounce where it
counts,
A beat in my feet, a bounce where it
counts,
While dancin' the whole night long.
We were bustin' our seams,
Dreamin' up dreams
While the band played rhythm and
blues.
The crowd was shovin',
We were lovey dovin' and pow! pow!
How could we lose?
I got a hole, a hole in my sole
You got a rip, a rip in your slip,
But baby, say when
We'll do it again
Dancin' the whole night long.
Copyright 1954 by Frank Music Corp.

MAYBE

PEARSON CROSWELL

Maybe you were meant for me,
And maybe it was meant to be,
And maybe, you'll come back to me
some day-ay-ay-ay.
Maybe I'll be on the shelf
And maybe you'll be by yourself,
And maybe you'll come back to me
some day-ay-ay-ay.
I get lonely thinkin' of you.
But I've got a feelin' you are lonely
too.

And maybe you will realize
That true love never really dies
And maybe, you'll come back to me
someday-ay-ay-ay.
If you remember dreamin' those dreams
And if you remember schemin' all
those schemes
Then maybe you were meant for me
And maybe it was meant to be
And maybe, you'll come back to me
someday!!
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MAMBO ITALIANO

BOB MERRILL

A girl went back to Napoli
Because she missed the scenery,
The native dances and the charming
songs,
But wait a minute, something's wrong,
'Cause now it's

Hey, mambo! hey, mambo Italiano!
Hey mambo! mambo Italiano!
Go, go, go, you mixed up Siciliano.
All you Calabraise-a do the mambo
Like a crazy with a hey mambo!
Don't wanna tarantella, hey, mambo!
No more-a mozzarella.
Hey mambo! hey mambo Italiano!
Try an enchalada with da fish-a
bacalah

And then a hey, goombah!
I love-a how you dance thumbah,
But take-a some advice, paisano,
Learn-a how to mambo.
If you gonna be a square,
You ain't a-gonna go nowhere,
Hey, mambo! mambo Italiano!
Hey, mambo! mambo Italiano!
Go, go, Joe.
Shake like-a Giovianno.
Hello, kess-e-deetch,
You getta happy in the feets a-when
you mambo Italiano.

Hey, mambo! hey, mambo Italiano!
Hey, mambo! mambo Italiano!
Bang bongo and throw out the
piccolino.
Shake-a, baby, shake-a
'Cause I love-a when you take-a me
to hey, mambo!
Down by the pizzeria, ho, ho, ho,
That's where I'm gonna be-a.
No, no, no, don't tell-a mama mia.
Mama say "you stop-a or I'm gonna
tell-a papa."
And a hey, ja-drool, you don't-a have
to go to school,
Just make-a wid da beat, bambino,
It's-a like a vino.
Kid, you good-a lookin'
But you don't know what's-a cookin'
Till you hey, mambo! mambo Italiano!
Hey mambo, mambo Italiano!
Ho, ho, ho, you mixed up Siciliano.
It's-a so delish-a
Ev'rybody come copish-a how to
mambo Italiano.
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A MILLION MOONS AGO

DICK GILBERT PAUL INSETTA

A million moons ago,
You said, "I love you so,"
Then suddenly you took your love
from me.
A million times I've tried,
But a million smiles can't hide
The ache that lingers 'way down deep
inside.
A million sighs have passed
Since you said our love would last;
For with the dawn I found
That you were gone.
A million stars so bright
Grew cold and lost their light,
A million moons ago last night.
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PUPALINA (My Little Doll)

JOAN WHITNEY ALEX KRAMER C. DE MARINIS

Pupalina, Pupalina, wait'll you see my Pupalina:
Her eyes'll make you sigh.
Pupalina, Pupalina,
You're gonna love my Pupalina:
Her lip'll make you cry.
When she dance the Tarantella,
She's gonna weave a magic spell-a,
And make you happy like wine:
You're gonna dance away the night!
Mama mia what a sight!
But don't forget that Pupalina's mine.

Pupalina, Pupalina,
Pupalina, Pupalina.

When she look at the butcher boy,
La la his face turn red.
She look at the baker boy,
La la he burn the bread.
She look at the grocer boy,
La la he lose his head,
When my Pupalina walks by.
Pupalina, Pupalina,
Wait'll you talk to Pupalina
You're gonna love her smile. ;
Pupalina, Pupalina,
You're gonna dream of Pupalina;
She's gonna drive you wild.
When she cuddle your hand and look
in your eyes
Hey, John! She'll make you think
you're back in Napoli
Pupalina, Pupalina, my little doll.
My Pupalina;
She's a gonna marry me.

Pupalina, Pupalina, quanto sei bella
Pupalina:
Con le pupile blu.
Pupalina, Pupalina,
Dami un baccio Pupalina
Il mi amor' sei tu.
Balleremo, balleremo,
Sotto le stelle balleremo,
E ti dara il mio cour, quanto balliamo
Pupalina,
Quanto bacciamo Pupalina,
Dimi che io so il tu' amor.
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ALL OF YOU

COLE PORTER

I love the looks of you,
The lure of you,
The sweet of you,
The pure of you,
The eyes, the arms,
The mouth of you,
The East, West, North and the South
Of you.
I'd love to gain complete control of
you.
And handle even the heart and soul
of you,
So love, at least, a small percent of
me, do,
For I love all of you.

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VERA CRUZ

SAMMY CAHN HUGO FRIEDHOFFER

Vera Cruz! Vera Cruz! Vera Cruz!

Have a care if you're riding there
stranger,

Hide your heart,

It's in danger in Vera Cruz!

Vera Cruz! Vera Cruz! Vera Cruz!

Where a kiss in the night may enrich
you

Or enchant, or bewitch you

Just as you choose.

Be careful of the web that she'll weave
you,Be careful for she plans to deceive
you,

Then leave you.

Vera Cruz! Vera Cruz! Vera Cruz!

Tho' I've warned you,

I know you've decided,

You must go where your heart says
it's guided,

Win or lose.

Love and adventure are waiting in
Vera Cruz!

Vera Cruz! Vera Cruz! Vera Cruz!

Have a care if you're riding there
stranger,Ev'ry trail leads to danger in Vera
Cruz!

Vera Cruz! Vera Cruz! Vera Cruz!

When the gold that you seek may
enrich you

Or enchant, or bewitch you

Just as you choose.

Be careful of the web that she'll weave
you,Be careful for she plans to deceive
you,

Then leave you.

Vera Cruz! Vera Cruz! Vera Cruz!

Tho' I've warned you,

I know you've decided,

You must go where your heart says
it's guided,

Win or lose.

Love and adventure are waiting in
Vera Cruz!

Vera Cruz! Vera Cruz! Vera Cruz!

Vera Cruz!

Vera Cruz! Vera Cruz! Vera Cruz!

Vera Cruz!

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WIND SONG

POLLY ARNOLD ARTHUR RICHARDSON

The wind told the breeze,

The breeze told the trees,

And the trees softly whispered:

"It's true."

The moon said to Mars:

"Go tell all the stars,"

But the stars said:

"We knew, we knew."

How could they all know

That I was so in love with you,

When I had never told another soul,

But you?

If the wind and its song

Can send word along,

Tell the wind

That you love me too!

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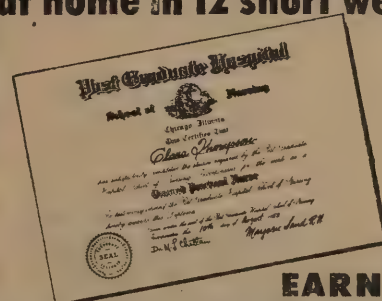
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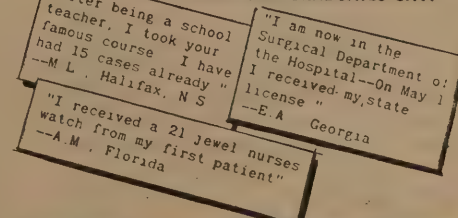
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DISC JOCKEY

PROGRAMMING A D. J. SHOW

"Hi All:

"First off let's square away the identification. I'm Stan Sweet, of WSAZ Radio and TV, in Huntington, W. Va., with a pop D.J. radio show every nite except Sunday. The show goes by the title of 'Stan's Sweet-shop,' and, inasmuch as I glean each issue of HIT PARADER for ideas and record chatter, it seems only fair to reciprocate this fine service with a few facts about the way I program the show.

"With regard to music, the 'Sweet-shop' is planned around requests; i.e. cards, phone calls, etc., because if you play what you and your friends like, you're going to shrink your listening audience. On the other hand, requests alone do not make a balanced show,

"Greetings HIT PARADERS:

"I'm Bob Crane, of WICC, Bridgeport, Conn., and I'd like to tell you a little something on the way I program my d.j. show.

"You take three turntables, two tape machines, sixty commercials, two networks, 2,000 gimmick voices, a cup of java, two donuts, mix well with a two-headed, three-armed d.j., and you're all set to pick the music.

"With the above obstacles in mind, plus the thought of arriving on time every morning at 6:06 to begin my 6:00 to 10:00 a.m. mess, I begin to tremble. Wiping beads of perspiration from my brow, brought on by some disc company sending me 45's by mistake, I drag myself to our stacked



STAN SWEET — WSAZ



BOB CRANE — WICC

so it is my job to keep the instrumentals, female vocals, group vocals and male vocals at a pleasing balance and at a variable tempo. (Friday and Saturday nites are devoted more to the danceable tempos.)

"The chatter between records is kept at a bare minimum, most of the time with quips and current phraseology. The entire show is sponsored every nite (11:30-1:00 a.m.), but commercials are never long. (They are frequent but, for the most part, just 5-second reminders, so no one gets restless waiting for me to cut out the yak-yak.)

"Oh, by the way, our WSAZ news staffers provide some not-so-true news stories that I 'try' to give straight and bring a few chuckles from the folks.

"It's been nice chatting with you, and I sincerely hope we'll meet up again some time. So long for now."

librarian — I mean library, stacked with 78's and 33's—and sit down to wonder: Is it worth it?

"Hey look who just dropped in? George Fairweather, the promoter, with his new sensational disc, (Oh darn, what was that tune?). It's selling like records in South Bend (that's a switch). What ever happened to those hotcakes I ordered with the coffee? Oh sure, I'm playing George's disc; it's on Dot, or was it Four Star? No, Columbia! Impossible; they don't send 78's. Well anyway, it was nice meeting Harry again, or was it Frank? I'll mumble his name when he leaves—he'll never know. Darn it, where did I leave those tickets to 'Pajama Game' the last plugger left? Sure, I'll give the tune a ride, sir. There, that wasn't half as dull as I thought it would be.

"What? Time to go home? Ah heck, I was just getting warmed up. But I'll be back for tomorrow's a.m. chore, and we'll go some more."

PLATTER PATTERN

PROGRAMMING A D. J. SHOW

In a corner of Joe Flood's basement—where a lot of men might put in spare time working at lathe and power saw—there's a glassed-in booth. From there, the "Upsee Daisy" man of KTLN (Denver, Colo.) broadcasts twice a day to kids and housewives—to jolt 'em out of bed in the morning, and then to jolly 'em through the late afternoon. Joe calls it KTLN's "Hampden Studio"—because his home is on Hampden Avenue, a couple of blocks west of Broadway in Englewood. The basement broadcasting studio is mighty handy for a man who is on the air at 6:30 a.m.

The studio has two record turntables, a control board, a rack for commercial copy, a retired streetcar bell for awakening slugabeds, a set of chimes, a couple of bells with

"Hi! This is Rudy Paolangeli speaking to you from WRRR in Ithaca, New York, key station for the Rural Radio Network. The question before the mike is 'HOW DO I PROGRAM MY D.J. SHOW?'"

"The show we are speaking of is called 'Let's Get Together With Records' and is heard each Saturday afternoon from 1:00 to 5:00 p.m. Four hours looks like a long time, but here's how it's done.

"The first hour is set aside for standard pops; tunes like 'Deep Purple,' 'Star Dust' and so forth, performed by the outstanding artist. On the second hour, I have little to say about the music presented. The reason is that various guest disc jockeys around New York State tape record



JOE FLOOD — KTLN

handles on 'em, an alarm clock and a small radio, on which—between announcements—Joe says he listens to Bob Bugdanowitz and Barry Coleman on KMYR and The Denver Post's 7:00 a.m. newscast.

Flood opens his morning show with a recording of "Sunny Side Of The Street," and then sits there by himself—in comfortably loose-fitting sports shirt and sacks—shouting at, singing to and cajoling the populace and playing records. That finished off, he goes upstairs for toast, eggs and coffee with Mrs. Flood.

During the day Joe ventures out for business about town—calling on some of his twenty morning and nine afternoon sponsors, for instance. And then, come 3:00 p.m., he returns to his grotto for another hour and a half. The recorded theme on that show is "Hello, Hello, Hello"—with live vocals by Joe.



RUDY PAOLANGELI — WRRR

the top tune in their area and send it along to me with their comments and observations. This makes for a neat survey of the top tunes across the state, with reporting stations like Syracuse, Buffalo, Rochester, Binghamton, Elmira, Cortland and Ithaca appearing weekly. The third hour features the Cashbox listing of the top 15 tunes in the nation.

"For the wind-up the last hour is called the 'Collector's Corner.' In this sixty minutes, such great artists as Glenn Miller, Benny Goodman, Woody Herman, Harry James, Tommy Dorsey, Gene Krupa and Les Brown and their orchestras are heard.

"Getting the show ready takes up most of my spare time while on the job. Oh yes, off the job, I work part-time at WKRT, 22 miles away."

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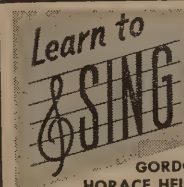
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DISC JOCKEY

PROGRAMMING A D. J. SHOW

"This is Quick—Bill Quick, that is—saying 'Take it easy' while I answer a question for HIT PARADER. They simply wanted to know how I program my show. You—THE VIEWER—do that for me. That's right, here at WAKR-TV in Akron, Ohio, I do a daily half-hour TV disk jockey show on which I spin the disks that you out there request, be they popular or unpopular, swing or sweet, blue or gay and even an occasional hillbilly tune. Most of the time I try to close my shows with a semi-religious or other type of serious ballad.

"Requests guide me always, and of those daily requests I usually try to open with a lively instrumental or novelty. I follow that with either a boy or girl vocalist. I alternate vocalists, and somewhere toward the middle of the show I try to play a num-

"Top o' the morning, everyone!" That's Jim Dougherty's cheerful salute on WHOL's rise-and-shiner — "The Morning Show." On from 6:00 to 9:00 a.m., six days a week, Jimmy's the first star heard on "The Stars' Address"—1230 on Allentown, Pa., dials—and the surveys show him the tops of the morning. Jimmy knows the kind of music early-birds prefer.

"A person's mood for the whole day can be set by what he hears in the morning," says Jimmy. "The records I spin—along with time-checks, weather and stuff—emphasize a slight up-tempo, with artists like Perry Como, Rosemary Clooney, Eddie Fisher, Patti Page and others." (Jimmy's air-style has all the friendly warmth and humor for which the Irish are famous—and it seems well-received in a predominantly Pennsylvania Dutch area.)



BILL QUICK — WAKR-TV



JIM DOUGHERTY — WHOL

ber by a group. As I said, I usually close on a serious type thing — to which, lest I forget, I do a serious charcoal sketch.

"Cartoons, caricatures and sketches fill the screen for you viewers, while your listening faculties are pre-occupied with the music portion. As Crusoe did, so also have I a Friday name of Carol Ann Anzaldi who pantomimes a record or two daily. Whenever guest recording stars are available, I interview them and play a couple of their current tunes. They either lip-sing to their records or I make caricatures of them. As a closing note, let me thank you and HIT PARADER for allowing me to express my views.

"Above all, never forget this — I never will spin a record because I happen to like it. You out there are the star-makers and the program directors upon whose opinions our actions always rest."

"I try to give the listeners the most popular songs," J. D. continues, "sung by the most popular singers—plus a few up-and-coming stars of tomorrow. But the body of my 18 hours-a-week on the air consists mostly of America's hit tunes.

"There's one thing I learned soon after starting 'The Morning Show' about four years ago," says Jimmy. "That's to keep the music simple and pleasant—designed for the brain that hasn't yet started to function for the day," he smiles genially.

"That makes it easy for me—my brain never quite gets working, so I know how other folks feel in the early-morning hours. The smoother the music the better folks are going to feel, and after all, the purpose of a disk jockey's show is to try and make people feel better."

Whatever his formula, people in the Lehigh Valley like and listen to J. D.'s d.j. show, Monday through Saturday aye.

PLATTER PATTERN

ABOUT THE D. J.

"Tops In Town," a comparatively new show started by one of New Orleans' most popular and talented young disc jockeys, Scott Muni, is a program you won't want to miss—a show that in six months has become one of New Orleans' most-listened-to pop music programs. The time of the program is Monday through Friday, from 3:30 until 5:45 p.m., on WSMB (ABC).

Scott began his career in 1947 by winning a "Hi-Lites Announcers Contest." This program is for the purpose of getting students familiar with radio work, and all participants are chosen from public, private and parochial schools in New Orleans. Since then, Scott has emceed shows for such famous dance bands as Charlie Spivak, Art Mooney, Johnny Long, Sammy Kaye and many others.

Scott served four years in the



SCOTT MUNI — WSMB

United States Marine Corps as radio correspondent, during which time he was stationed on Guam as announcer for an Armed Forces Radio Station. He also managed a station in Camp LeJeune, North Carolina.

Some of the other companies for which Scott has worked are WJBO (NBC) Baton Rouge, Louisiana, as disc jockey and announcer, for the Mutual Broadcasting Company in the capacity of disc jockey, and for two independent companies in Illinois.

"Tops In Town" consists of the most popular recordings according to a survey of the record shops and juke boxes throughout the city. On it are featured the top twenty songs chosen by the people of New Orleans. Also on the show are new records which have not yet come up to the top, but were picked as hits by Scott. And there are old favorites of years ago.

Aside from his week-day show, he has a four hour show on Sunday called "Sunday Stroll With Scott."

WHAT ABOUT THE BANDS

"A very large hello:

"Welcome to Radio Station WORK, York, Pennsylvania. The name is George Trout, and I do my bit over those 5,000 crystal-clear work watts in York County. It's a real pleasure to be able to fill a portion of this HIT PARADER page and plug for the big bands.

"Some time ago a fair percentage of the record companies started an earnest push for the bands. I think that for the majority of jocks the idea was accepted enthusiastically. The endless stream of vocal gimmicks, the screamers and floor pounders and the bad lyrics had just about eliminated the word 'music' from the vocabulary of most conscientious announcers. Seventy-five percent of the records that don't sell today are in that no-sales bracket because they are



GEORGE TROUT — WORK

too good.

"Now, don't get the idea I'm debunking vocal artists, because I'm not! Commercial music is necessary, of course, but it needn't get ninety percent of the plays. More spins for people like Shorty Rodgers, George Williams, Jerry Fielding, Neal Hefti, Stan Kenton, Ted Heath and the Sauter-Finegan group would certainly give a boost to the big bands.

"And while I'm at it, may I add a word to small record labels and artists who are always claiming they don't get a fair percentage of spins. They just don't take the time to record good stuff with good material. Recently I contacted twelve small labels and asked for samples. Of that number only one company offered a record that was air-worthy. That was the Abbott recording by the DeCastro Sisters of 'Teach Me Tonight,' which is a big hit here. If small labels want to get a fair shake, they should go half-way and offer good material."

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RALPH CARE SOL MARCUS

I said good-bye and told myself I'd never miss you,
But I was wrong, wrong, wrong.
I didn't think I'd care
If someone else would kiss you,
But I was wrong, wrong, wrong.
This heart of mine has suffered ev'ry ache,
I've paid for my mistake.
You know two wrongs don't make a right,
So please forgive me,
If we're apart too long,
We'll both be wrong, wrong, wrong.
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I DON'T WANNA SEE YOU CRYIN'

LARRY STOCK RAY WEST

Your dreams fell apart
When you found someone new;
Now the teardrops start
Is there something I can do?
For I don't wanna see you cryin'
Breaks my heart to see you blue
Got yourself to blame for lyin'
Thinking someone else
Could take and make all your dreams come true
Some folks have to learn by tryin'
They can't tell the false from true
I don't want to see you cryin'
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WISE BEN WEISMAN

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The heaven, the hills, and the seas.
Then He created the sun and the stars.
The land, the fruit, the trees.
He made all creatures that live in this world

And taught them to live by His plan.
Then, as He rested, the Lord sanctified
The seventh day for man.
Molded in the image of his Maker,
Man shall have dominion over all.
But because we're nothing more than human

Sometimes we stumble, sometimes we fall.

In the beginning the world was so bright;

Perfection was there for all men.

So pray and believe in the Lord's holy light

And we'll have perfection again.

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GEE, BUT YOU GOTTA
COME HOME

BILL HARRINGTON RUDY RUDERMAN

You promised to be faithful
And share our love divine
But then you up and left me
In nineteen forty nine,
The coffee hasn't been the same;
It tastes like iodine.
Please don't you wanna come home?
'Cause I don't want no more a
bach'lor life.
Gee, but you gotta come home.

A bach'lor's life, they tell me,
Is full of love sublime
He has no cares or worries
His life's a happy time
But how can I be happy
When I haven't got a dime?
Please don't you wanna come home
'Cause I don't want no more a bach'lor
life

Why don't you try to come,
Gosh, don't you wanna come,
Gee, but you gotta come home.

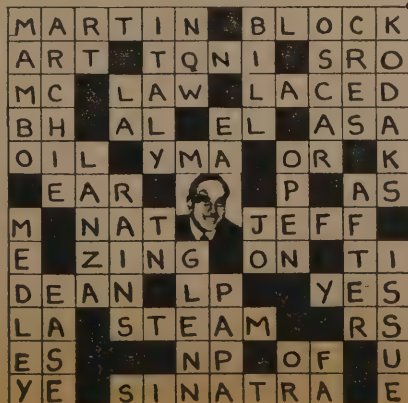
The first day that you left me
I didn't mind at all;
I called a lot of girlies
And planned to have a ball,
But all the girls were married
And their husbands big and tall.
Please don't you wanna come home
'Cause I don't want no more a bach'lor
life.

Gee, but you gotta come home!
Have you forgotten all the fun we had
The first year we were wed?
Nothin' mean was said
The first year we were wed,
But, darling, the second year,
Because of all the nasty things I said
You left me high and dry, dear;
Wish I was dead!

I had to sign a paper right on the
dotted line
If I make fifty dollars
Then you take forty nine,
I hope you're keepin' yours,
Because there's nothin' left of mine.
Please don't you wanna come home
'Cause I don't want no more a bach'lor
life

Why don't you try to come,
Gosh, don't you wanna come,
Gee, but you gotta come home.

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JIM LEISY CHAS. GREAN

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An old beer bottle a thousand miles from home

And in it was a message

These words were written on

"Whoever finds this bottle

Will find the beer all gone"

I'm like this empty bottle

Drifting helplessly

Without a heart since we're apart,

There's nothing left for me

Copyright 1954 by Trinity Music Inc.

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JIMMIE CRANE AL JACOBS

Ev'ry day of my life

I'll be in love with you,

Ev'ry day of my life

I promise I'll be true.

I'll never make you cry,

And as the years go by

I'll always try to do

What pleases you.

Ev'ry day of my life

I'll need you close to me,

And if I have my way

That's where you'll always be

I'll prove how much I love you

Over and over again,

Ev'ry moment I live,

Ev'ry day of my life

Ev'ry day of my life.

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GEORGE MYSELS MICHAEL PHILLIPS
HARRY SIMS JACK PERRY

Altho' we're going steady,

You treat me so unfair,

You're always so unready

When my love is in the air.

If I'm your one and only,

Why be so unconcerned?

Why are your lips so cold

When mine are waiting to be burned?

Gimme some sure-fire kisses,

Sure-fire kisses,

Make my temperature go rising above.

Don't want none o' them finger

snappers,

Gimme some o' them thunder clappers

Sure-fire kisses to light the flame of love.

Why must your lips be wasted,

On kisses that are tame,

If they were really tasted,

They'd set my heart aflame

The night is so inviting,

The moon is riding high.

So won't you pucker up,

And let the sparks begin to fly.

When we should be romancing,

You stop before you start.

And even when you hold me,

We're still a mile apart.

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You gotta kiss me

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 10. Why Don't You Believe Me
 11. Till I Waltz Again With You
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11. Quero Na Ma
12. Besos De Caramelo
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12. Let It Snow
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"Enjoy your lessons for the Tenor Banjo: am progressing rapidly. Lessons are so simple, anyone can understand; yet so thorough I have learned to play by note in little more than a month!" — Andrew Schneider. Hanna, Wyoming



Course Inspires Music Circle
Shown above is Miss Mildred Cade, of Houston, Texas. She and a number of her friends are so enthusiastic about the U. S. School of Music's quick easy way of learning that they've ALL taken it up



Can't Thank Your School Enough
"Never studied music before. Your method is easy; being your own teacher is best. After 4 lessons, I could play a few pieces. Now play any piece I like. Can't thank you enough." — Rose Boyer. Blackwell, Mo.

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who never thought they could!

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